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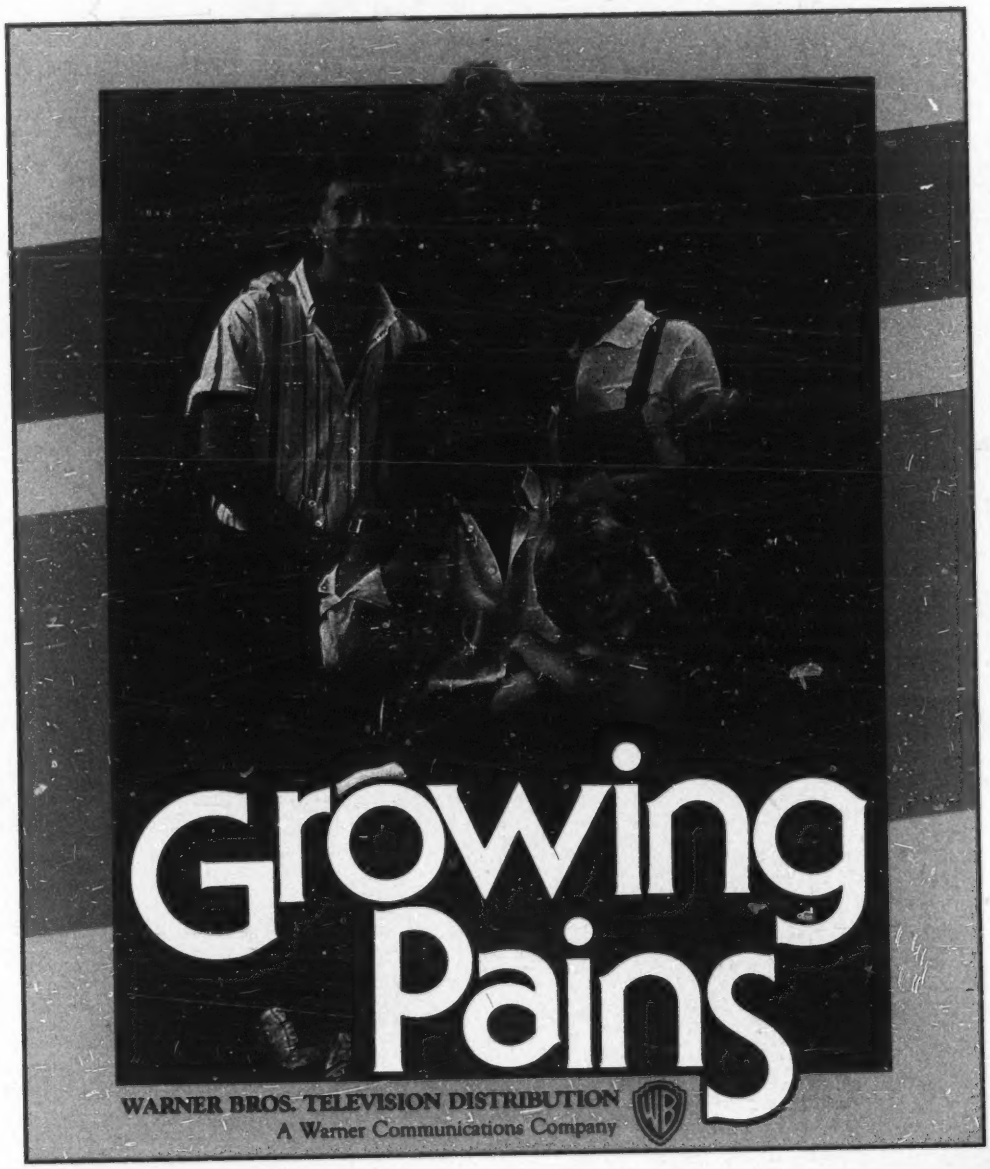
Broadcasting Jul 28



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Broadcasting Jul 28

Danforth brings forth must-carry proposal
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Special Report on Radio

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NAB'S QUIET MAN □ National Association of Broadcasters general counsel, Jeff Baumann, brought a background in FCC law and an interest in policy decisions to his NAB post. He has received high marks working quietly but effectively to serve that organization's membership. **PAGE 119.**

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Olympics/presidential election year, which is generally followed by another good year. But then a downturn in the cycle occurs, he said, which partially explains the poor year this year. And with the television industry also facing a tough year, TV sales people are slashing prices to hold clients, perhaps keeping some money from going to the less expensive radio medium. Fasolino also said that agencies avoid radio because they can make a bigger profit more easily in television. "They ask themselves: 'Why go through all this when I can spend $5 million in five minutes?' " with one TV buy, he said.

Select Radio President Frank Oxarart agreed with some of his colleagues that the outlook for the rest of the year is flat, with perhaps some "modest increases" toward the fourth quarter. Regionalization and the economy have taken their toll, he said, but the industry also needs to work harder at bringing in new clients. "It's tough to have that happen," he said, because of the logicstics involved as well as competition within the radio business. "We have to lose our parochialism and really bear down on the problem," he said. Carl Butrum, executive vice president, Eastman radio, said that in the current period of low inflation, sales organizations may simply have to lower their expectations compared with years past. "For the last 30 months or so, we've had an inflation rate of 4% or less," he said. "There's not much there to justify the 10% mentality that seems to pervade our budgeting processes." Butrum said the industry will probably be up 3% at year's end. He said radio spot sales for sports have been strong, as have late night sales, while agricultural sales continue to be soft, he said.

Ellen Hulleberg, president, MaGavren Guild Radio, one of five Interep companies, said her company reduced its earnings projections in June. Still, the company should be up 6% overall for the year, she said. Most of the growth represents an increase in the company's station base in the past year. She agreed that some regions of the country are worse off than others. For example, she reported that the company's Houston office lost at least one major account this year. Houston and other parts of the Southwest have been plagued by a foundering oil industry.

Ken Swetz, president of the Katz Radio Group, which comprises Katz, Christal and Republic, said the group averaged 10% gains in the first half of 1986 and is hoping for even higher gains in the second half. The reason for the optimism, in part, stems from Katz group stations' hold on about half of the National Football League radio franchises. He also noted that Katz captured a big prize two weeks ago, taking Washington's radio powerhouse WMAL(AM) away from McGavren Guild.

Classical low. Specialty sales are being affected by the current downward trend in national spot business. "For the first time in our history [11 years], business is down," said Peter J. Cleary, president of Concert Music Broadcasting Inc., whose subsidiary, Concert Music Broadcast Sales, represents 21 commercial classical music stations on a national spot basis.

Cleary said advertising expenditures for the first half of 1986 are off by 1% to 2% from the comparable period a year ago. "But I consider that performance an enormous victory compared to the rest of the national spot radio sales field," he said. Cleary noted that the third and fourth quarters "don't look any better" than the first two quarters. There has not been a large amount of ad dollars coming from the company's traditional advertising categories: airlines, foreign automotive and high-tech companies and financial services, Cleary said.

It would seem to be a tough year in which to launch a new rep firm, but Interep's Durpetti & Associates, which opened for business last January, has surpassed its goal for the year, with four more months to add icing to the cake. So far, it has billed $28 million, according to company president Tony Durpetti. The company's initial goal was to bill $25 million the first year. The Interep subsidiary is now in 30 markets. "We got lucky," said Durpetti last week. He said the company acquired the business of some station groups (in whole or part) that made the difference, including Golden West, Sandusky, Southern Star, Affiliated, Bonneville and Sconnix.

The unwired spot networks are said to be holding on to about 10% of the total spot radio market. According to Bob Lions, the general manager of two unwired networks, Supernet and the Blair Radio Network, the unwired network marketplace is up between 10% and 15% in 1986. Supernet is a group of stations that run spots sold by Eastman, Torbet and Masla. Blair Radio Network is a similar arrangement with Blair, Select and CBS Radio Representatives. The Katz Radio Group companies also sell in an unwired network, as do the Interep companies (McGavren Guild, Durpetti & Associates, Hillier/Newmark/Wechsler & Howard, Weiss & Powell and Major Market Radio). Many clients new to radio prefer to test the waters with an unwired network, said Lions, because it is easier for the buyers to place spots. "The unwireds are a tool to buy spot," he said.

Other estimates of the unwired network performance weren't quite as rosy. Butrum of Eastman reported that, according to his calculations, unwired network business over all was down more than 10% for the first half of the year. He said, however, that it was looking "very active" in recent weeks and may be poised for a turnaround in the second half.

Hulleberg said the Interep network (Internet) is doing slightly better than the main spot market and that MG's business in the network was about 8% ahead of last year. The agencies prefer it, she said, "because the reps take care of all the paperwork."

Swetz of the Katz Group said its unwired network was down about 10% so far this year. He estimated that the unwired network market accounted for perhaps 12% or 13% of the overall spot market, or $40 million or more for the first five months of the year. □

Everything old is new again in radio

Stations of varying formats, from rock to adult contemporary, are looking to music of the past for inspiration and audiences

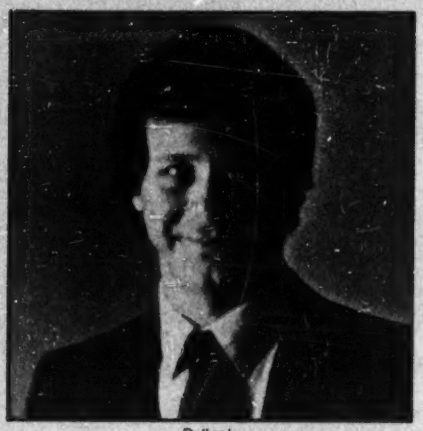
Unlike three years ago when contemporary music stations began jumping on the top 40 bandwagon that emphasizes current hit songs, music programing on radio today is, for the most part, taking a different route by stressing oldies and past album-oriented-rock (AOR) songs. The trend has also given birth to a new format category, classic rock.

This latest format movement is most noticeable among established AOR stations, which at one time were breeding grounds for new acts. Now the weekly playlists for many medium- and major-market AOR outlets contain from 60% to 70% of the album rock selections of 1964 through 1972. Some AOR stations today prefer to describe their format as rock 'n' roll rather than AOR. Industry executives see the rock oldies trend as a relatively safe way to attract the 25-44-year-old "baby-boom" generation that grew up on the music, a desirable advertising target. Jeff Pollack, a radio programing consultant based in Pacific Palisades, Calif., said radio's new focus on oldies is a reflection of today's culture. "The nostalgia craze runs deep into every part of American life. Traditional values and good times are back," he said.

Several stations of varying formats are switching to a classic rock format, said Neil Sargent, senior vice president of the Programing Consultant, formerly TM Programing. Metroplex moved WPKE(FM) Washington from country to classic rock in January, changed the calls to WCXR-FM and finished with a 5.3 12-plus metro share in the new spring Arbitron, fifth highest in the market. The station had a 1.9 last fall.

Still other stations are adopting more of a "pure" oldies format that derives its music from the rock 'n' roll hits of the late 1950's through the early 1970's, with a primary focus on the music of the 1960's. The oldies format has also become a new alternative for stations foundering on the AM band.

Joe McCoy, program director for WCBS(FM) New York, one of the country's oldest oldies stations, said the format provides the 25-to-44-year-old audience "with a



Pollack

lot of good memories" and the personalities come across as "having a lot of fun" playing the music. WCBS has had the format since 1972.

A much more recent convert to the format is KOFY(AM) San Mateo, Calif., a 1,000 watt daytimer recently acquired by Jim Gabbert, president of the National Radio Broadcasters Association in the 1970's. The station adopted the oldies format in March after being off the air for two months, and it registered a 1.8 12-plus metro share in the just released spring Arbitron book for San Francisco. "That's not bad for a new station," said Gabbert. But Gabbert attributed the station's newly-found success to the presentation of the format as much as the format itself. "We never play more than two records in a row and we are very personality-oriented," he said.

Radio's interest in oldies this year is underscored by the launch of two new 24-hour format networks: Satellite Music Network's "Pure Gold" and Transtar Radio Networks' "The Oldies Channel." Additionally, the Programing Consultant, formerly TM Programing, launched an oldies music library service last year called "Goldpics," and Drake-Chenault Enterprises premiered a similar library service last April, entitled "Goldmine." Drake-Chenault is also looking at creating a "classic black" format featuring the hits from the "Motown era" of the 1960's, according to D-C President Denny Adkins.

Other new programing developments include: NBC Radio's *Soupy Sales' Moldie Oldies Show*, and the expansion by CBS's RadioRadio network of its *Rock Connections* weekly series from a summer run to a year-round schedule.

■

The adult contemporary format, which has traditionally been somewhat oldies-based, continues to splinter into different segments with an increasing number of stations adding more oldies or "classic" hits to the playlist than during any time in the past.

Kent Burkhart, charirman of Burkhart/Abrams/Douglas & Associates, Atlanta,

Sargent

said there are five variations of the FM adult contemporary format designed for different demographic groups: 25-to-35-year-old females; 24-to-39-year-old females; 24-to-39-year-old male/female mix; 25-to-49-year-old females, and 35-to-49-year-old females. "Eighty percent of the music is the same with the rest adjusted to meet the station's particular programing niche in the market," said Burkhart. (For AM stations, Burkhart sees a more mature 35-plus adult contemporary/MOR sound.)

Burkhart said the current "mass move" by stations to the broadly-based adult contemporary area should continue over the next year because the formats have "established target demographics that are attractive to timebuyers." But to distinguish one adult contemporary station from another in the same market, Burkhart said, these stations need to engage in "heavy" outside marketing using billboards, television commercials and direct mail. This is mandatory for today's adult contemporary station."

The most popular adult contemporary format being programed over the past year is the so-called "lite" contemporary version, which bases its sound on "familiar" pop contemporary artists such as Neil Diamond and Johnny Mathis. It is primarily geared for a 35-to-49-year-old female audience. One of the most successful formats of this genre is Transtar's "Format 41," which is airing on several medium and major market stations

Burkhart

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including KIQQ(FM) Los Angeles.

Soft contemporary isn't new, but it just might be the new easy listening format for today's listener, said Jeff Mathieu, a radio programing consultant based in Edgewater, N.J., who consults Kalamusic, an easy listening program supplier headquartered in Kalamazoo, Mich.

But soft contemporary is facing a "long-term" identity crisis because any station can program the format, Mathieu said. "It [soft contemporary] needs a hook.... The format has very limited music material and its heavy dose of familiar vocals could be a burn-out factor."

For soft contemporary to succeed, said Mathieu, it needs to be programed like a background service, the same as easy listening, said Mathieu.

Mathieu said easy listening "has to remain instrumental to keep its identity.... Easy listening programers have to realize" their audience is 35-plus.

Bert Wahlen, vice president/FM stations, Group W Radio, which programs easy listening on five of its six stations, concurs with Mathieu in that easy listening outlets need to remain mostly instrumental, "especially if it's the only [easy listening] station in the market." For the Group W stations, which subscribe to Bonneville Broadcasting System, an easy listening program supplier based in Northbrook, Ill., the instrumental standards have a more "contemporary arrangement," he said. However, for Wahlen and the Group W FM stations, the approach has been more full-service rather than background, which, he said, is better suited for larger markets.

■

While the programing emphasis for many contemporary music stations this year has swung from the current to the past, the contemporary hit radio format, which relies on a heavy rotation of current singles, continues to remain a popular programing vehicle because, in the words of one executive, "CHR reflects current taste and trends in the country." CHR, according to Metroplex President Norman Wain, "will always have its ups and downs, but it's still the basic format in radio."

The number of stations programing the format, however, has dropped slightly from a year ago. According to the Radio Information Center in New York, which tracks radio station format changes, CHR radio stations fell from 855 in July 1985 to 830 last week. This decline, according to some industry executives, may be related to what they see as a lack of new rock music compared to three years ago.

Some CHR stations have opted to travel down the familiar music path with either classic rock or soft contemporary. CBS Radio recently abandoned CHR on its owned FM stations in both Los Angeles and Boston saying that those markets were becoming saturated with contemporary music stations.

In Los Angeles, CBS switched its KKHR(FM) back to "soft rock" and its old calls of KNX-FM while in Boston the move was made to change WHTT(FM) to "quality rock" or as Bob Vanderheyden, vice president and general manager of the station, describes it: "a new kind of album-oriented rock" that draws upon infrequently aired album cuts by many familiar contemporary artists including Jackson Browne, Alan Parsons Project and Fleetwood Mac. WHTT also changed its calls to WMRQ.

Vanderheyden said these two station moves by CBS does not signal a dramatic downward trend for CHR. "We've been adjusting our CHR stations over the years, taking a look at individual market needs," he said. "With adult contemporary stations playing hit music and AOR stations playing hit music, CHR's competitiveness in some markets has leveled off," Vanderheyden said. CBS stations remaining with the CHR format are WCAU-FM Philadelphia, WBBM-FM Chicago and KHTR(FM) St. Louis.

Format tally

As in previous years, country music is the most widely programed format on commercial radio stations, followed by adult contemporary. That's according to data from the Radio Information Center in New York, which regularly tracks format additions and changes from more than 8,000 stations. Country and the broadly based adult contemporary formats, collectively, represent nearly half of all commercial stations. Highlighted below are the top radio formats, in descending order, as of July 1986.

Format	Number of stations
Country	2,291
Adult contemporary/soft	2,067
MOR/nostalgia	931
Top 40	830
Religious	486
Easy listening	406
News/talk	271
AOR/classic rock	257
Variety	221
Oldies	158
Black	154
Spanish	154
Urban contemporary	121
All news	43
Classical	42
Ethnic	28
Jazz	13
Total	8,473

Vanderheyden

One trend developing over the past 12 months among some mainstream CHR stations in large markets is a movement toward adding more "urban" rhythm and blues cross-over artists to the music mix. Still other stations have adopted the "urban CHR" approach, which is proving to be a common attraction for white, black and Hispanic radio listeners. Exemplifying this sound is KPWR(FM) Los Angeles, which finished with a 6.0 12-plus metro share in the spring 1986 Arbitron report. Phil Newmark, KPWR vice president and general manager, noted that the station does not play any "rap records" or "hard rock" songs.

Another station pulling good ratings in the format is WAPE(FM) Jacksonville, Fla., which landed a 21.9 overall 12-plus share in the May/June Birch report. Burkhart, who consults the Jacksonville outlet, projects strong growth for the "urban CHR" format in the next year due to the popularity of many black artists. But Burkhart cautioned that "what works in Los Angeles may not work in Miami."

"Top 40 radio is slanting more urban because of the availability of more current singles," said Larry Berger, program director for Capital Cities/ABC's WPLJ(FM) New York.

■

Urban contemporary takes on two other forms in addition to the hybrid "urban/CHR" sound, said Burkhart. These he categorized as "black urban" and "Hispanic urban." Both may include some of today's new rap music artists.

■

In country, the issue of whether a "modern" approach to the format is more successful than a "traditional" one (BROADCASTING, March 17) continues to be debated. However, radio programers canvassed by BROADCASTING last week said country stations seem to be airing more traditional country artists. "Stations are more careful about cross-over material," said Pollack. And Sargent added that "country oldies may become a trend for next year."

■

As for the big band/MOR format, Al Ham,

president of Al Ham Productions, creator of "Music of Your Life," said the audience for the format, which is primarily 45-plus, should remain strong for at least another 10 years. "This audience is being rapidly discovered by the media," said Ham. "They make up the greater part of the viewing audience for such shows as *Murder, She Wrote*, *60 Minutes* and *The Cosby Show*.

Ham said he doesn't like to use the term "nostalgia" in describing the big band/MOR sound. "It's a quality of music that attracts a vast audience that has become musically disenfranchised over the past 25 years. The music has withstood the test of time, embracing more than just one generation," said Ham. He cited the popularity of Frank Sinatra's "New York, New York" among young adults, saying the record is in the same genre as other MOYL selections.

■

On the classical music front, Peter J. Cleary, president of Concert Music Broadcasting Inc., which is composed of three subsidiaries: Concert Music Broadcast Sales, Concert Music Network and Concert Music Satellite Services, sees more commercial radio stations, both AM and FM, using classical music in the coming year as an "alternative" format. "The [commercial] broadcast community is realizing that you can make money operating classical music stations, especially with the development of new turnkey operations," said Cleary.

The CBM executive was referring to operations such as WFMT(FM) Chicago's new "Beethoven Network," which will offer stations (both commercial and noncommercial) six hours of classical music from midnight to 6 a.m. beginning today (July 28).

WFMT President Ray Nordstrand said the time is right for a service like the "Beethoven Network" because commercial classical music stations "are much more driven by profits today due to the increasing value placed upon radio properties."

What's the appeal of classical music for advertisers? According to Nordstrand, classical "is the one format that cuts across all age groups while attracting upscale demographics."

■

Jazz heightened its presence on radio in 1986 with many adult contemporary and

Nordstrand

Cody

AOR stations adding jazz blocks to their weekend schedules. "I'm excited about the popularity of jazz," said Frank Cody, director of programing for NBC Radio Entertainment and the Source, NBC's young adult network. He noted that NBC's two-hour, weekly jazz broadcast, *The Jazz Show With David Sanborn*, which was launched earlier this year, has already surpassed clearance projections, reaching the 100-station mark this month. Breaking down the subscribing stations by formats, Cody said that 55% of

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the outlets clearing the broadcast are AOR stations, 20% adult contemporary, 20% contemporary hit radio and 5% jazz.

As with classical music, jazz is viewed by some executives as yet another format alternative for commercial broadcasters. To that end, KKGO(FM) Los Angeles is preparing to launch a 24-hour, satellite-delivered jazz service later this year (BROADCASTING, July 7.)

Meanwhile, some radio programing executives are predicting that "new age" music, which has an instrumental jazz orientation, will be the next major new format craze. Lee Abrams, partner with Burkhart/Abrams/Douglas and one of the major proponents of new age music for radio, said a full-time format would attract listeners who "like rock, but want to relax. And they are not typically adult contemporary or easy listening listeners." He noted that many major record companies, such as RCA, are adding new age labels. Some new age artists, said Abrams, are: George Winston, Shadowfax and Jerry Goodman. "It reminds me of progressive rock in 1967—little awareness, but then it took off," Abrams said.

He said the new age format should be structured for FM stations, similar to the way easy listening is programed. But he warned that new age music should not be added randomly as part of the music mix for adult contemporary or album-rock stations.

Sargent added that his company is examining the possibility of launching a new age format that would target listeners whose median age is 35. "As the adult contemporary format matures, radio station programers will be looking for new ways to span the scope of their audiences. This [new age/instrumental jazz] could be the next logical choice." □

Emphasis on preemphasis in standards report

Radio committee works to establish guidelines on high frequencies for AM sound improvement; also getting attention: work on interference issues

An all-industry effort to improve the quality of AM radio's high audio frequency reception has taken a major step forward with the tentative selection of technical standards paving the way for the medium's evolution to better sound.

The preliminary standards, selected by a subgroup of the umbrella National Radio Systems Committee (NRSC) at a meeting in Washington, would establish to what extent a station should boost the high frequencies of its signal before transmission, an already common practice known as preemphasis, as well as radio receivers' complementary roll-off to restore flat frequency response, known as deemphasis.

While a potential sticking point remains over whether AM's should also limit bandwidth to reduce adjacent channel interference with other stations, participants in the work say the establishment of the standards could provide radio manufacturers a more consistent medium on which to design improved wideband AM receivers, and in turn give broadcasters more uniform receivers against which to gauge and improve their sound.

The group is considering a preemphasis-deemphasis curve similar to that used in FM broadcasting (75 microsecond), but slightly modified to reduce spectrum transmitted above 10 khz, part of the related effort to limit interference. Alternative curves, such as a dual 50-microsecond proposal which would have provided more apparent improvement for narrowband radios, and a more conservative 50-ms-curve proposal that would result in less improvement for existing receivers but maintain a less processed sound for new wideband radios, have been set aside by proponents of the compromise, according to committee members.

The current standards proposal will be forwarded by the standards subgroup to the full NRSC by September and pending approval will be presented to broadcasters and AM receiver and equipment manufacturers for a proposed 90-day comment period. Formal industry approval could come as early as the beginning of 1987.

"We're very close to making that our proposal," said subgroup chairman John Marino, vice president, engineering, Katz Broadcasting. "It looks like [the standard] is agreeable to broadcasters and receiver manufacturers...75 microseconds is a very good compromise."

Committee member Norm Parker of Motorola said that while selection of the standard was "not going to solve all problems, I am encouraged by the fact this is the first time we've had a dialogue between broadcasters and receiver manufacturers in a noncombative atmosphere."

Explaining the usefulness of a standard was E. Glynn Walden, engineering manager for AM stations, Group W, and NRSC member. "One of the biggest problems for AM broadcast engineers in trying to improve their sound is in making adjustments to sound better," he said. "Most tailor the audio to some imaginary radio which doesn't exist. We don't have a standard to shoot for, as do FM broadcasters...If we put a [standard] wideband 75 ms radio in the car of every general manager, program director and chief engineer, every AM station would be straightened out overnight."

Implementation of standardized preemphasis at the station level is expected to be

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NBC squeaks by with another

NBC won the prime time ratings race for the week ended July 20, but not by much. The scores: NBC, 12.5/23; ABC, 12.2/23 and CBS, 12/23. A year ago the tallies were: NBC, 13.1/25; CBS, 12.3/23, and ABC, 10.6/20. CBS was back on top in the evening news race for the week (July 14-18) with an average 10.3/23. NBC was second with a 9.8/22 and ABC was third with a 9.1/20. A year ago the tallies were: CBS, 10.8/23; ABC, 9.8/21, and NBC, 9/20. The level of homes using television for the week averaged 53.1%, compared to 52.9% a year ago.

As usual, NBC's *Cosby* and *Family Ties* came in first and second, respectively, in the program rankings for the week. ABC's telecast of the Major League Baseball All Star Game on Tuesday, July 15, placed fourth with a 20.3/35. Last year the game ranked first with a 20.5/36, but that was before *Cosby* started taking about a 50 share of the audience each week. Last week a *Cosby* rerun got a 25.6/50. After countless runs on broadcast and cable television, not to mention home video, the 1975 theatrical hit, "Jaws" proved last week that it can still draw a television audience. It ranked 15th as ABC's *Sunday Night Movie* with an average 15.2/27. *West 57th* continued to climb, averaging a 10.5/20 for the 11th broadcast of a 13-week run this summer. NBC's 1986 was pre-empted by part three of the mini-series rerun, *Celebrity*, on Tuesday, July 15. NBC won three nights during the week—Thursday, Friday and Saturday—and tied ABC for first on Wednesday. ABC took Monday and Tuesday, and CBS was the winner for Sunday.

Rank	Show	Network	Rating/Share
1.	Cosby Show	NBC	25.6/50
2.	Family Ties	NBC	23.7/44
3.	Cheers	NBC	20.6/37
4.	MLB's All Star game	ABC	20.3/35
5.	Night Court	NBC	16.8/33
6.	Golden Girls	NBC	16.4/36
7.	Murder, She Wrote	CBS	17.7/34
8.	Me & Mrs.C.	NBC	16.6/34
9.	1 Cooks, The Other Doesn't	CBS	16.3/28
10.	All Star Pre-Game	ABC	16.2/32
11.	Kate & Allie	CBS	16.9/27
12.	Newhart	CBS	15.9/26
13.	60 Minutes	CBS	15.5/32
14.	Magnum P.I.	CBS	15.4/26
15.	Jaws	ABC	15.2/27
16.	20/20	ABC	14.6/26
17.	Miami Vice	NBC	14.0/28
18.	The Dollmaker	ABC	14.0/24
19.	You Again	NBC	13.8/25
20.	Crazy Dan	NBC	13.6/29
21.	Gimme A Break	NBC	13.4/26
22.	Cagney & Lacey	CBS	13.3/23
23.	Equalizer	CBS	13.3/23
24.	Stingray	NBC	13.0/26
25.	Silence of the Heart	CBS	12.9/23
26.	MacGyver	ABC	12.7/25
27.	Valerie	NBC	12.5/24
28.	Scarecrow & Mrs.King	CBS	12.3/23
29.	Flight 90: Disaster on the Potomac	NBC	12.1/21
30.	Hardcastle & McCormick	ABC	12.0/22
31.	Hill Street Blues	NBC	11.9/21
32.	Highway to Heaven	NBC	11.7/23
33.	Celebrity, Part 3	NBC	11.7/20
34.	She's With Me	NBC	11.6/26
35.	Simon & Simon	CBS	11.4/21
36.	Mr. Belvedere	ABC	11.2/24
37.	Hotel	ABC	11.2/22
38.	Webster	ABC	10.7/24
39.	St. Elsewhere	NBC	10.7/21
40.	The Thing	CBS	10.6/21
41.	West 57th	CBS	10.5/20
42.	A-Team	NBC	10.5/19
43.	Facts of Life	NBC	10.4/24
44.	Celebrity, pt. 2	NBC	10.3/17
45.	Donald Duck Quacks Up	ABC	10.2/21
46.	Chameleon	ABC	9.8/19
47.	Love Boat	ABC	9.7/19
48.	Amazing Stories	NBC	9.7/18
49.	Maggie	CBS	9.4/21
50.	Mr. Sunshine	ABC	9.3/19
51.	Knight Rider	NBC	9.1/20
52.	Twilight Zone	CBS	9.0/20
53.	Airwolf	CBS	8.6/16
54.	Foley Square	CBS	8.2/16
55.	High Anxiety	CBS	7.9/17
56.	When She Says No	ABC	7.9/17
57.	Crazy Like a Fox	CBS	7.7/15
58.	Alfred Hitchcock Presents	NBC	7.7/15
59.	Charlie & Co.	CBS	7.2/14
60.	Punky Brewster	NBC	7.0/14
61.	Benson	ABC	6.9/15
62.	Silver Spoons	NBC	6.2/13
63.	Different Strokes	ABC	6.9/13
64.	Ripley's Believe It or Not	ABC	5.0/9
65.	The Colbys	ABC	4.8/9

losing some 12-plus audience: WABC(AM) dropped from a 2.8 in the winter report to a 2.6, while WMCA(AM) slipped from a 1.0 to a 0.9 over the same period.

Other 12-plus share finishes: MOR/big band WNEW(AM) 2.7, Spanish-language WADO(AM) 1.8, classical WQXR-AM-FM, celebrating its 50th year on the air, 1.7, and classical WNCN(FM) 1.2.

Los Angeles

KABC's rise from a 6.1 to a 7.0 and first place was due, in part, to the station's coverage of Los Angeles Dodgers baseball as well as a seven-week direct mail and on-air mystery promotion.

However, most of talk in the southern California radio market centered on the ratings success of KPWR(FM), which overtook KIIS(FM) with a new contemporary hit/urban dance format. KPWR, which switched from adult contemporary under the call of KMGG at the start of the winter rating sweeps last January, scored a 6.0 12-plus share, up from 4.4 in the winter. Last fall, the station registered a meager 1.8 share.

Phil Newmark, vice president and general manager of KPWR, broke down the music categories that compose the station's playlist this way: 40% based on the contemporary hit or top 40 charts, 35% from the rhythm and blues charts and 25% featuring local artists. The programing is described as a "coalition format" appealing to white, black and Hispanic listeners. Many of the CHR artists aired on the station are "cross-over" urban acts. The station plays no "rap music" or "hard rock," said Newmark.

KIIS released a statement last week saying that when the FM station is combined with co-owned contemporary hit KIIS(AM), which simulcasts all of the FM broadcast, the combined 12-plus share total for the outlets comes to 6.3, ahead of all other music stations in the market. Arbitron, however, said KIIS(AM) did not meet the company's current simulcast requirements to be listed together with its FM counterpart prior to the survey period and, therefore, is listed separately. KIIS was followed by easy listening outlets, KJOI(FM) (5.2) and KBIG(FM) (4.3), and "soft" contemporary KOST(FM) (4.2). Continuing its strong performance was KROQ-FM's "Rock of the 80's" format, a hybrid CHR/album-rock sound. The station finished with a 3.8 overall share.

The market's leading album-oriented-rock station in the new spring report was KLOS(FM), which captured a 3.4 overall share. Meanwhile, KLOS's cross-town rival, KMET(FM), fell from a 3.2 in the winter report to a 2.2. In Los Angeles's all-news radio race, KFWB(AM) scored a 3.7 12-plus share, up from 3.3 last winter, beating KNX(AM), which had a 3.3.

Among the other 12-plus finishes: KIQQ(FM), which programs Transtar's "Format 41" adult contemporary service, scored a 2.9, down from a 3.9 in the winter book; big band/MOR KMPC(AM) had a 3.0, up from a 2.9; oldies KRTH(FM) had a 3.5, down from a 3.7; Spanish-language KTNQ(FM) scored a 2.7, up from a 2.2; country KZLA(FM) scored a 2.5, up from a 1.9, and contemporary hit KKHR(FM) had a 1.8, up from 1.6. (KKHR, however, switched to soft rock last month under the calls of KNX-FM.)

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■ WTNE(AM)-WLOT(FM) Trenton, Tenn. (AM: 1500 khz; 250 w-D; FM: 97.7 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from Mack L. Hale to Trenton Broadcasting Co. for $340,000. Seller has no other broadcast interests. Buyer is owned by Carlton Viers, Lyle Reid and Velma Hodges, and also owns WBHT(AM)-WTBG(FM) Brownsville, Tenn. Filed July 16.

■ KLSR-AM-FM Memphis, Tex. (AM: 1130 khz; 1 kw-D; FM: 105.3 mhz; 100 kw; HAAT: 105 ft.)—Seeks assignment of license from James A. Giesecke to Harold J. Davis for $78,348.49. Seller and buyer have no other broadcast interests. Filed July 15.

■ WMON(AM) Montgomery, W.Va. (1340 khz; 1 kw-U)—Seeks assignment of license from Greater Montgomery Broadcasters Inc. to Upper Kanawha Valley Broadcasters for $35,000. Seller is owned by Robert B. Harvitt, who also has interest in WBTH(AM)-WXCC(FM) Williamson, WMMN(AM) Fairmont, W.Va., and WQTY-AM-FM Linton, Ind. Buyer is principally owned by Arthur Clark. It has no other broadcast interests. Filed July 11.

■ KOWY(TV) Lander, KWWY(TV) Rock Springs and KCWY-TV Casper, all Wyoming (KOWY: ch. 5; CBS; ERP vis. 100 kw, aur. 10 kw; HAAT: 272 ft.; KWWY: ch. 13; CBS; ERP vis. 10 kw, aur. 1 kw; HAAT: minus 60 ft.; KCWY-TV: ch. 14; CBS; ERP vis. 1,456 kw, aur. 146 kw; HAAT: 1,887 ft.)—Seeks assignment of license from Rocky Mountain Communications Network Inc. to Stauffer Communications for $3.5 million. Seller is principally owned by Daniel M. Burke, M. Joseph Burke, Henry Ort and Franklin Brown. It has no other broadcast interests. Buyer is Topeka, Kan.-based group of four AM's, three FM's and six TV's principally owned by Stanley H. Stauffer and family. It publishes 21 daily newspapers in eight states, plus magazines including *Grit*. It also has cable interests in Texas and owns four Kansas specialty networks. Filed July 10.

New Stations

AM

■ Lawrenceburg, Tenn.—Prospect Communications seeks 590 khz; 750 w-D. Address: Route 5, 38464. Principal is owned by Roger W. Wright, who owns WLLX-FM Minor Hill, Tenn. Filed July 3.

■ Steilacoom, Wash.—Master Broadcasting Inc. seeks 1480 khz; 1 kw-D. Address: P.O. Box 489, 98399. Principal is owned by Lawrence E. Adams and Gregg D. Neilson. It also owns CP for new AM in Tumwater, Wash. Filed July 16.

FM's

■ *Hornsby, Tex.—Texas Educational Broadcasting Cooperative Inc. seeks 91.7 mhz; 3 kw; HAAT: 291.9 ft. Address: Rt. 1, Box 15A, Manor, Texas 78653. Principal is nonprofit corporation headed by Michelle L. Bensenberg, president. Filed July 8.

■ Statesboro, Ga.—Nanette Markunas seeks 102.9 mhz; 3 kw; HAAT: 266 ft. Address: P.O. Box 2576, Montauk, N.Y. 11954. Principal has no other broadcast interests. Filed July 7.

■ Bedford, N.H.—Taylor Broadcasting Inc. seeks 96.5 mhz; 3 kw; HAAT: 327 ft. Address: 117 Amble Rd., Chelmsford, Mass. 01824. Principal is owned by Richard E. Taylor and his wife, Edith. It has no other broadcast interests. Filed July 14.

TV's

■ Eugene, Ore.—Telecasters of Eugene Inc. seeks ch. 34; ERP vis. 4,441 kw, aur. 444 kw; HAAT: 1,049 ft. ant. height above ground: 400 ft. Address: 2624 College Ave., Modesto, Calif. 95350. Principal is owned by Raul Palazuelos and his wife, Consuelo. It has no other broadcast interests. Filed July 11.

Facilities Changes

Applications

AM's

Tendered

■ KNEW (910 khz) Oakland, Calif.—Seeks CP to operate experimental synchronous AM station at Antioch, Calif., simultaneously with Oakland, Calif., facility on same freq., 910 khz, with 3 kw, night. App. July 15.

■ WDFB (1170 khz) Junction City, Ky.—Seeks CP to increase power to 1 kw. App. July 16.

■ WTRI (1520 khz) Brunswick, Md.—Seeks CP to change day power to 9.3 kw and install DA-D. App. July 16.

■ WSPC (1140 khz) St. Paul, Va.—Seeks CP to increase day power to 2.5 kw. App. July 15.

■ KASY (1210 khz) Auburn, Wash.—Seeks CP to change city of lic. to Auburn-Federal Way, Wash.; increase night power to 10 kw; install DA-2, and make changes in ant. sys. App. July 15.

Accepted

■ KNCR (1090 khz) Fortuna, Calif.—Seeks CP to make changes in ant. sys. App. July 18.

■ WMPC (1230 khz) Lapeer, Mich.—Seeks CP to increase night power to 1 kw. App. July 16.

■ WCOG (1430 khz) Ridgeland, S.C.—Seeks MP to change TL. App. July 16.

FM's

Tendered

■ *KBSU (91.3 mhz) Boise, Idaho—Seeks CP to change freq. to 90.3 mhz; change ERP to 31.6 kw, and change HAAT to 2,637.12 ft. App. July 15.

Accepted

■ KOOL-FM (94.5 mhz) Phoenix—Seeks CP to install aux. sys. App. July 18.

■ KCFM (98.3 mhz) Chester, Calif.—Seeks mod. of CP to change TL; change ERP to 25.2 kw, and change HAAT to 2,555.12 ft. App. July 21.

■ KSUR (99.5 mhz) Greenfield, Calif.—Seeks CP to install aux. ant. sys. App. July 15.

■ KKGO (105.1 mhz) Los Angeles—Seeks CP to install aux. system. App. July 16.

■ *KOJC (89.7 mhz) Cedar Rapids, Iowa—Seeks mod. of CP to change TL; change ERP to .21 kw, and change HAAT to 86.92 ft. App. July 15.

■ *WOUI (88.9 mhz) Chicago—Seeks CP to change TL. App. July 15.

■ *KEMC (91.7 mhz) Billings, Mont.—Seeks mod. of CP to change TL; change ERP to 100 kw, and change HAAT to 516.93 ft. App. July 15.

■ *WAUP (88.1 mhz) Akron, Ohio—Seeks CP to change DA pattern. App. July 15.

Summary of broadcasting as of May 31, 1986

Service	On Air	CP's	Total *
Commercial AM	4,638	170	4,958
Commercial FM	3,917	418	4,335
Educational FM	1,247	173	1,420
Total Radio	10,002	761	10,763
FM translators	789	444	1,233
Commercial VHF TV	547	23	570
Commercial UHF TV	415	222	637
Educational VHF TV	113	3	116
Educational UHF TV	187	25	212
Total TV	1,262	273	535
VHF LPTV	248	74	322
UHF LPTV	160	136	296
Total LPTV	408	210	618
VHF translators	2,869	186	3,055
UHF translators	1,921	295	2,216
ITFS	250	114	364
Low-power auxiliary	824	0	824
TV auxiliaries	7,430	206	7,636
UHF translator/boosters	6	0	6
Experimental TV	3	5	8
Remote pickup	12,338	53	12,391
Aural STL & intercity relay	2,836	166	3,002

* Includes off-air licenses.

■ KWEN (95.5 mhz) Tulsa, Okla.—Seeks CP to install aux. sys. App. July 16.

■ WWZW (95.3 mhz) Bellefonte, Pa.—Seeks mod. of CP to move SL outside community of lic. App. July 21.

■ *WRTI (90.1 mhz) Philadelphia—Seeks CP to change TL; change ERP to 13.96 kw, and change HAAT to 934.14 ft. App. July 15.

■ *KESD (88.3 mhz) Brookings, S.D.—Seeks CP to change ERP to 51.25 kw and change HAAT to 623.86 ft.

TV's

Accepted

■ KREB-TV (ch. 38) Seaford, Del.—Seeks MP to change ERP to vis. 2,880 kw, aur. 288 kw; change HAAT to 2,001 ft., and change TL. App. July 21.

■ WJKS (ch. 17) Jacksonville, Fla.—Seeks CP to change ERP to vis. 5,000 kw, aur. 500 kw and change HAAT to 991.22 ft. App. July 18.

■ WANE-TV (ch. 15) Fort Wayne, Ind.—Seeks CP to change ERP to vis. 1,114 kw, aur. 111 kw. App. July 21.

■ WGOT (ch. 60) Merrimack, N.H.—Seeks MP to change ERP to vis. 1,403 kw, aur. 140 kw; change HAAT to 1,011 ft., and change TL. App. July 18.

Actions

AM's

■ WKLU (920 khz) Midway, Ky.—Dismissed app. to change TL. Action July 9.

■ WCBX (1130 khz) Eden, N.C.—Granted app. to change freq. to 830 khz; add night service with 1 kw; install DA-N, and make changes in ant. sys. Action July 9.

■ KMJY (700 khz) Newport, Wash.—Granted app. to change TL. Action July 11.

FM's

■ KDEJ (97.3 mhz) Anchorage—Granted app. to change TL and change HAAT to 593 ft. Action July 10.

■ KYXI (100.9 mhz) Yuma, Ariz.—Granted app. to change TL; change HAAT to 1,075.84 ft., and make changes in ant. sys. Action July 14.

■ KUTE (101.9 mhz) Glendale, Calif.—Returned app. to change TL; change ERP to 27.9 kw, and change HAAT to 660.92 ft. Action July 11.

■ KLVE (107.5 mhz) Los Angeles—Granted app. to change ERP to 27.9 kw and change HAAT to 3,000 ft. Action July 7.

■ *KSGN (89.7 mhz) Riverside, Calif.—Granted app. to install aux. sys. Action July 9.

■ *KVCR (91.9 mhz) San Bernardino, Calif.—Granted app. to change ERP to 90 kw; change TL, and change HAAT to 1,620.32 ft. Action July 14.

■ WGAB (1550 khz) Bloomfield, Conn.—Denied app. to retain SL at 630 Oakwood Avenue West, Hartford, Conn. Action July 8.

■ KWKH-FM (94.5 mhz) Shreveport, La.—Granted app. to change TL and change HAAT to 1,107.4 ft. Action July 9.

■ WWGT (97.9 mhz) Portland, Me.—Granted app. to change TL; change ERP to 16 kw, and change HAAT to 889.21 ft. Action July 10.

■ WOCQ (103.9 mhz) Berlin, Md.—Granted app. to install new ant. Action July 10.

■ WFLC (102.3 mhz) Canadaigua, N.Y.—Granted app. to change TL. Action July 10.

■ *WVCR-FM (88.3 mhz) Loudonville, N.Y.—Returned app. to change ERP to 2 kw. Action July 11.

■ WPCM (101.1 mhz) Burlington, N.C.—Granted app. to change TL and change HAAT to 1,189.98 ft. Action July 10.

■ WRDX (106.5 mhz) Salisbury, N.C.—Granted app. to change TL. Action July 10.

■ WAYZ-FM (101.5 mhz) Waynesboro, Pa.—Granted app. to change TL; change ERP to 50 kw; change HAAT to 230 ft., and install DA. Action July 8.

■ KLIO-FM (107.1 mhz) Bastrop, Tex.—Granted app. to change TL. Action July 9.

■ KAND-FM (107.9 mhz) Corsicana, Tex.—Granted app. to change TL and change HAAT to 841.65 ft. Action July 9.

■ KLTG (100.3 mhz) Lamesa, Tex.—Granted app. to change TL and change HAAT to 1,000 ft. Action July 8.

■ KVIC (95.1 mhz) Victoria, Tex.—Granted app. to change ERP to 100 kw. Action July 11.